CELEBRATION SERIES®

THE PIANO ODYSSEY®

PIANO
STUDIES / ETUDES

4

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FREDERICK HARRIS MUSIC

CELEBRATION SERIES®

THE PIANO ODYSSEY®

The *Celebration Series®* was originally published in 1987 to international acclaim. In 1994, a second edition was released and received with heightened enthusiasm. Launched in 2001 and building on the success of previous editions, the *Celebration Series®, The Piano Odyssey®* takes advantage of the wealth of new repertoire and the changing interests and needs of teachers.

The series is breathtaking in its scope, presenting a true musical odyssey through the ages and their respective musical styles. The albums are graded from late elementary to early intermediate (albums Introductory to 3) through intermediate (albums 4 to 8) to advanced and concert repertoire (albums 9 and 10). Each volume of repertoire comprises a carefully selected grouping of pieces from the Baroque, Classical, Romantic, and 20th-century style periods. *Studies/Etudes* albums present compositions especially suited for building technique as well as musicality relevant to the repertoire of each level. *Student Workbooks* and recordings are available to assist in the study and enjoyment of the music. In addition, the comprehensive *Handbook for Teachers* is an invaluable pedagogical resource.

A Note on Editing and Performance Practice

Most Baroque and early Classical composers wrote few dynamics, articulation, or other performance indications in their scores. Interpretation was left up to the performer, with the expectation that the performance practice was understood. In this edition, therefore, most of the dynamics and tempo indications in the Baroque and early Classical pieces have been added by the editors. These editorial markings, including fingering and the execution of ornaments, are intended to be helpful rather than definitive.

The keyboard instruments of the 17th and early 18th centuries lacked the sustaining power of the modern piano. Consequently, the usual keyboard touch was detached rather than legato. The pianist should assume that a lightly detached touch is appropriate for Baroque and early Classical music, unless a different approach is indicated by the style of the music.

Even into the 19th century, composers' scores could vary from copy to copy or edition to edition. Thus, the editors of the *Celebration Series®* have also made editorial choices in much of the Classical and Romantic repertoire presented in the series.

This edition follows the policy that the bar line cancels accidentals. In accordance with current practice, cautionary accidentals are added only in cases of possible ambiguity.

Teachers and students should refer to the companion guides – the *Student Workbooks* and the *Handbook for Teachers* – for further discussion of style and pedagogical elements. For examination requirements of The Royal Conservatory of Music, please refer to the current *Piano Syllabus*.

Dr. Trish Sauerbrei
Editor-in-Chief

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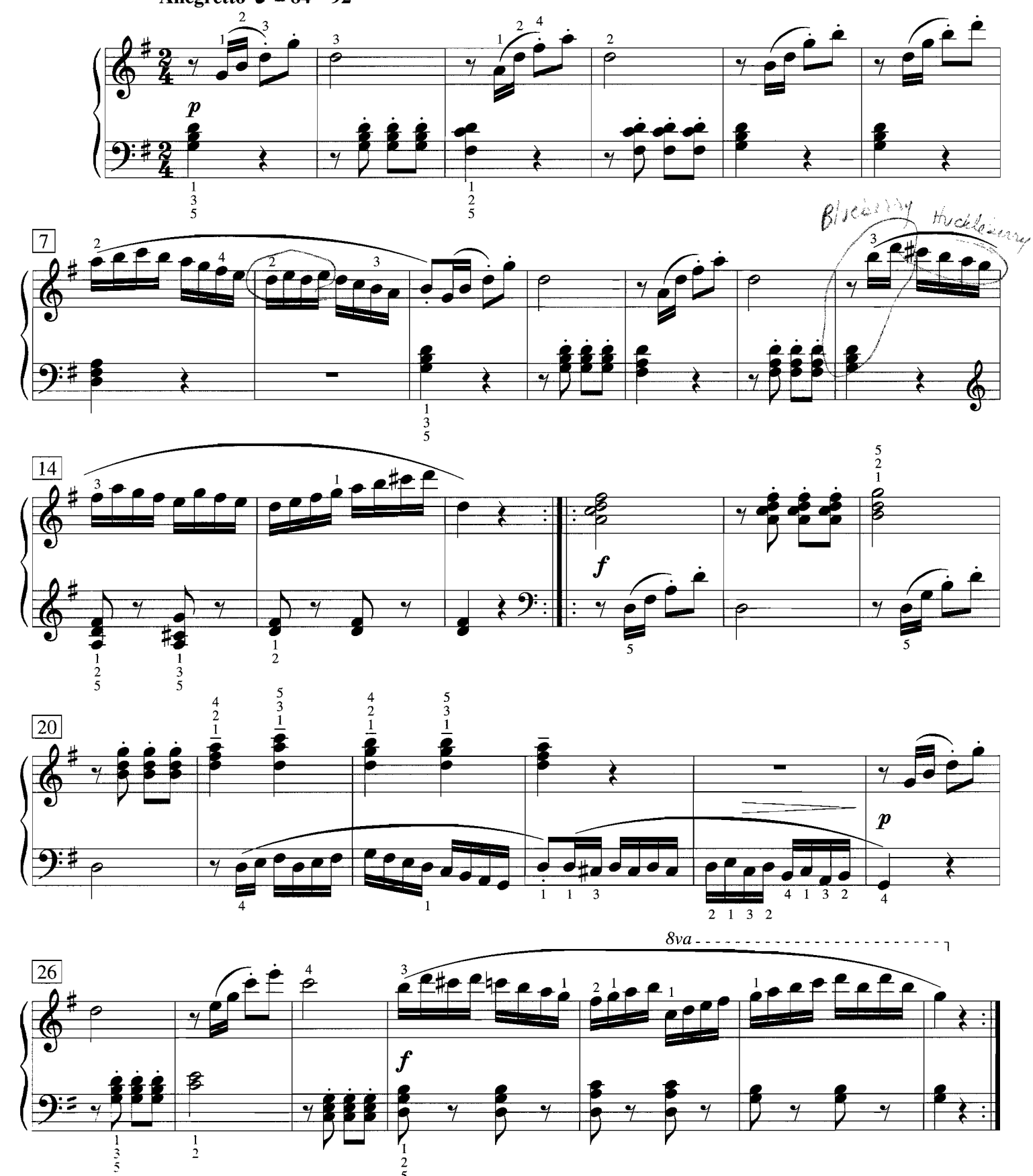
Study no. 1

Study in G Major

op. 599, no. 45

Carl Czerny
(1791 – 1857)

Allegretto ♩ = 84 – 92

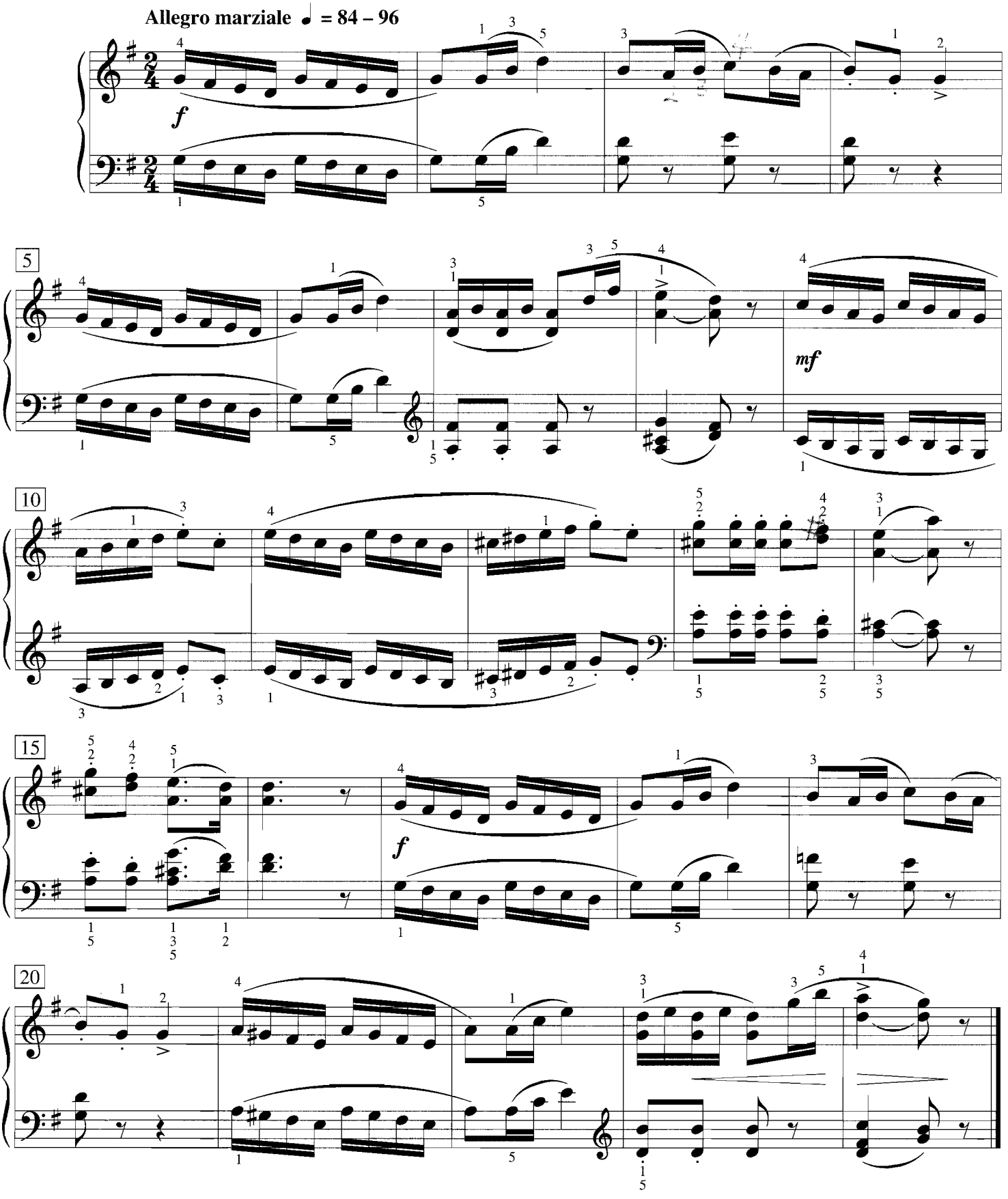


Study no. 2

Study in G Major

op. 36, no. 26

Alexander Gedike
(1877 – 1957)



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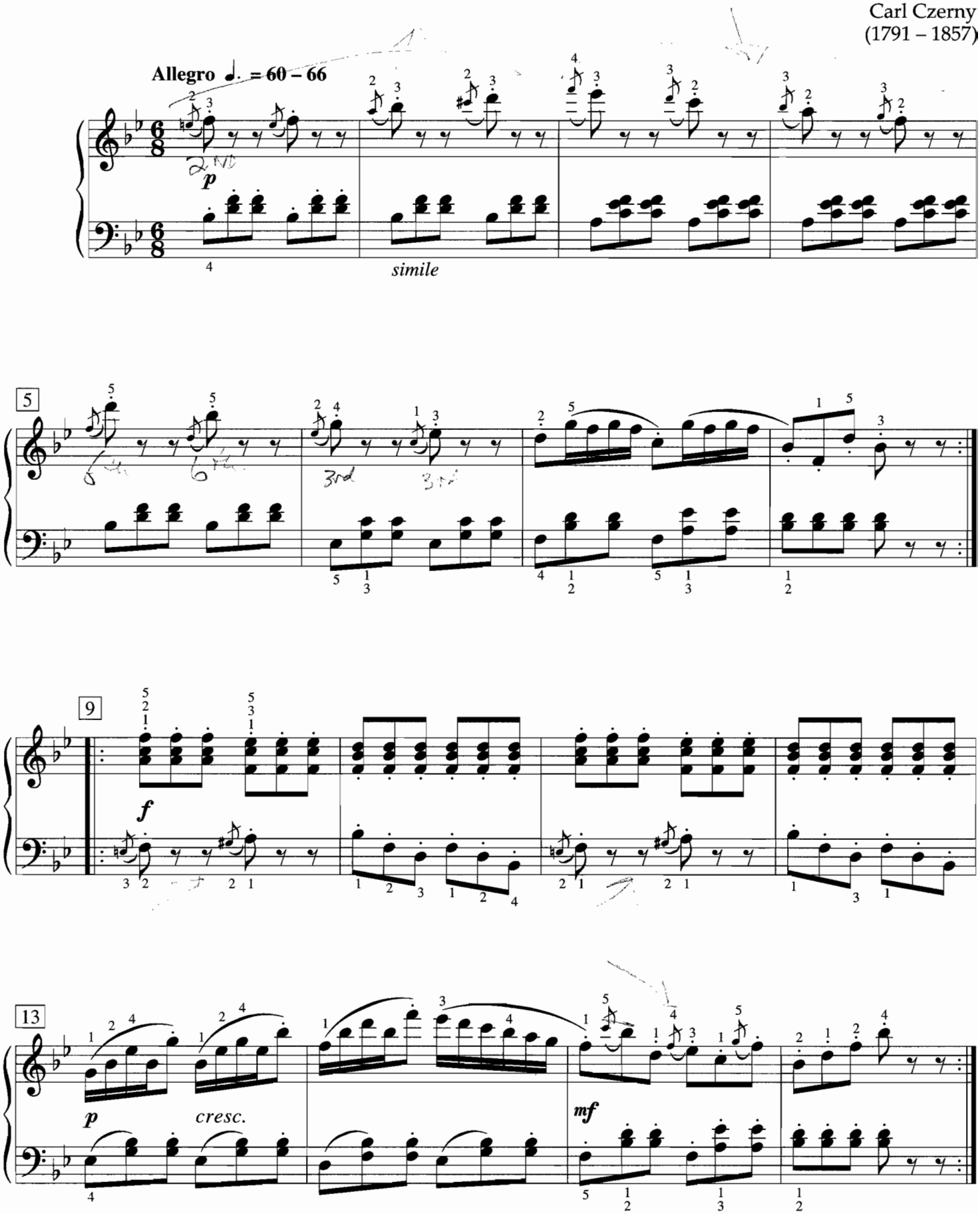
Study no. 3

Study in B flat Major

op. 599, no. 83

Carl Czerny
(1791 – 1857)

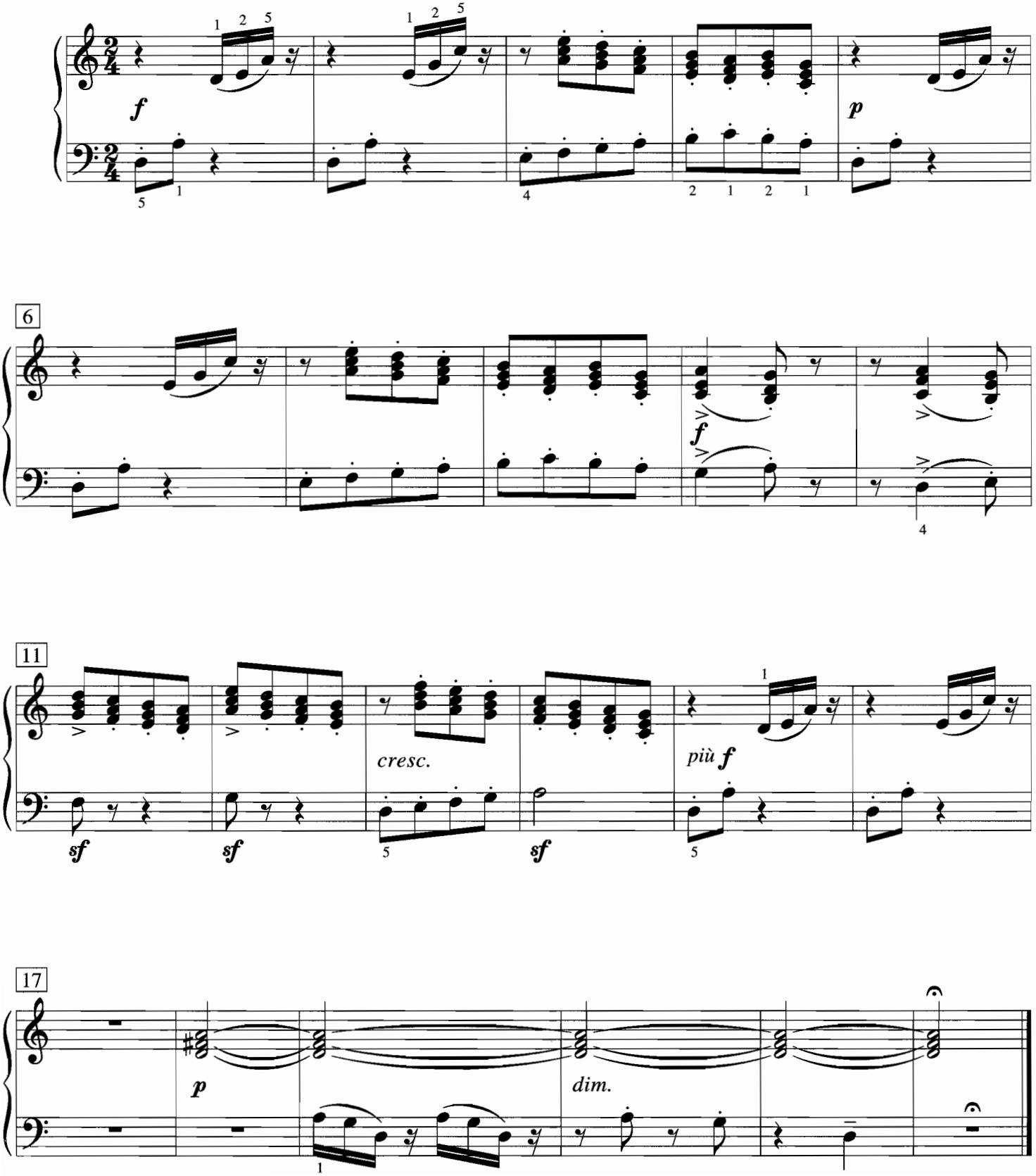


Study no. 4

Game

Árpád Balázs
(1937 –)

Allegro e leggermente ♩ = 108 – 120

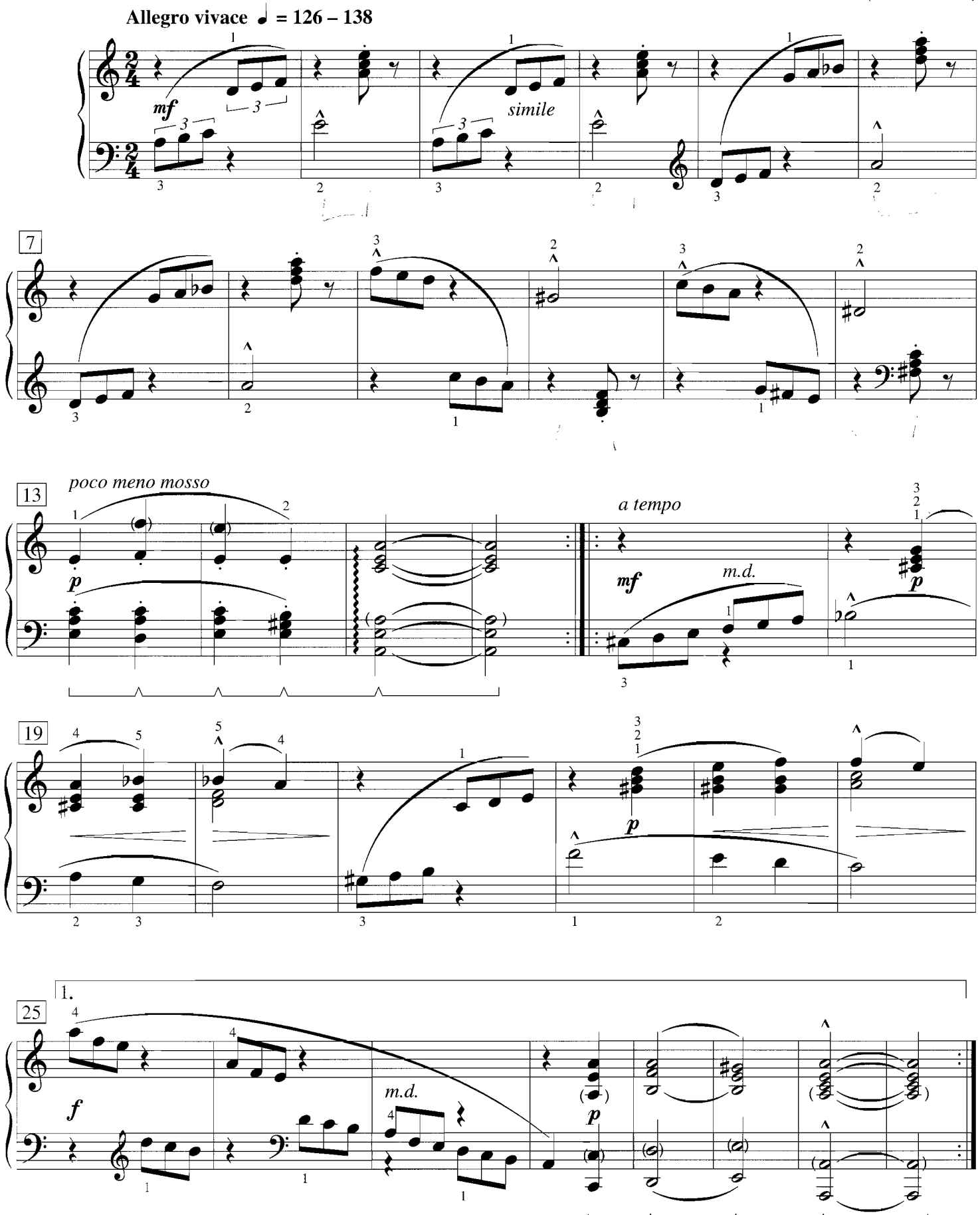


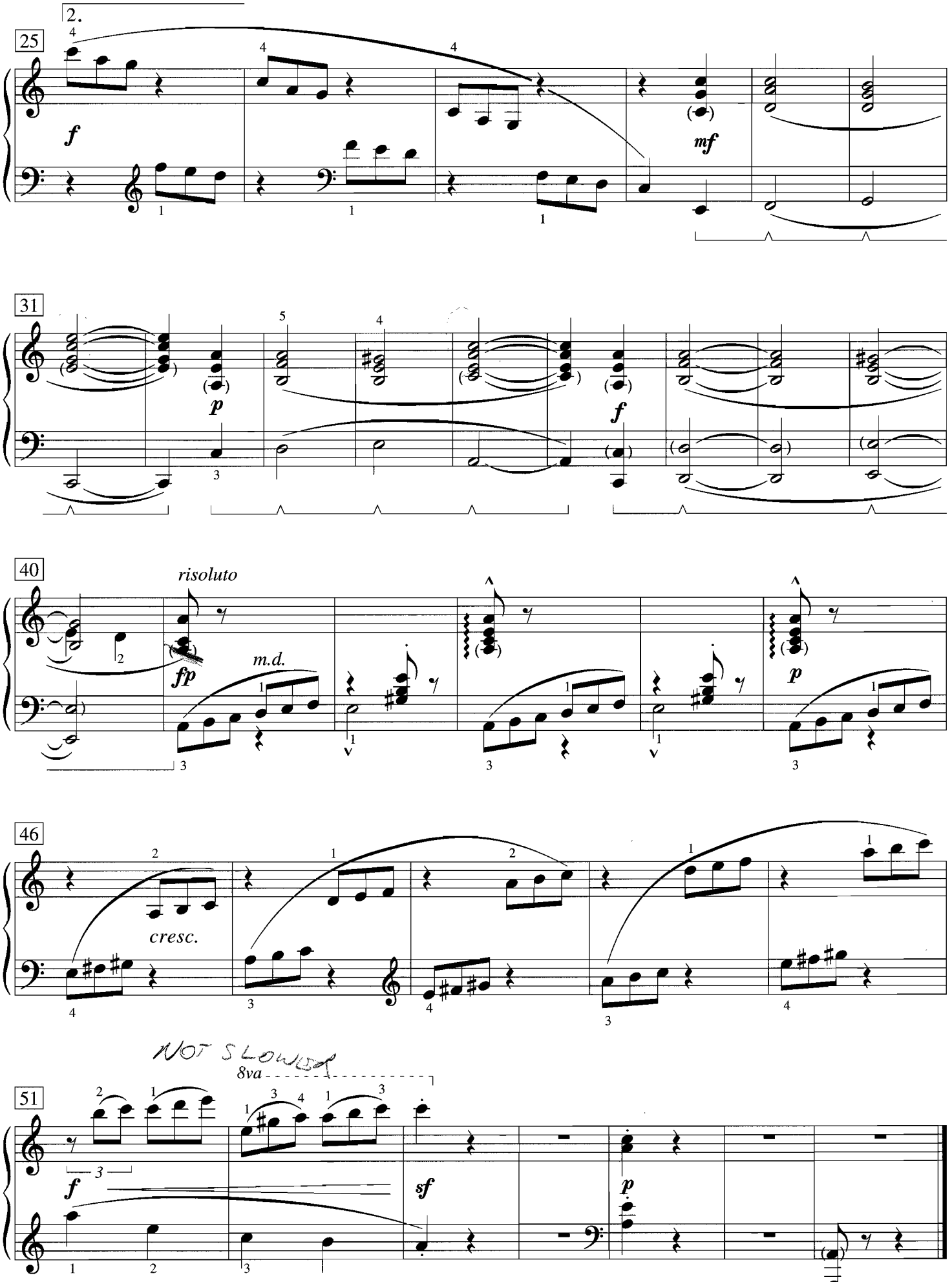
Study no. 5

The Avalanche

op. 45, no. 2

Stephen Heller
(1813 – 1888)



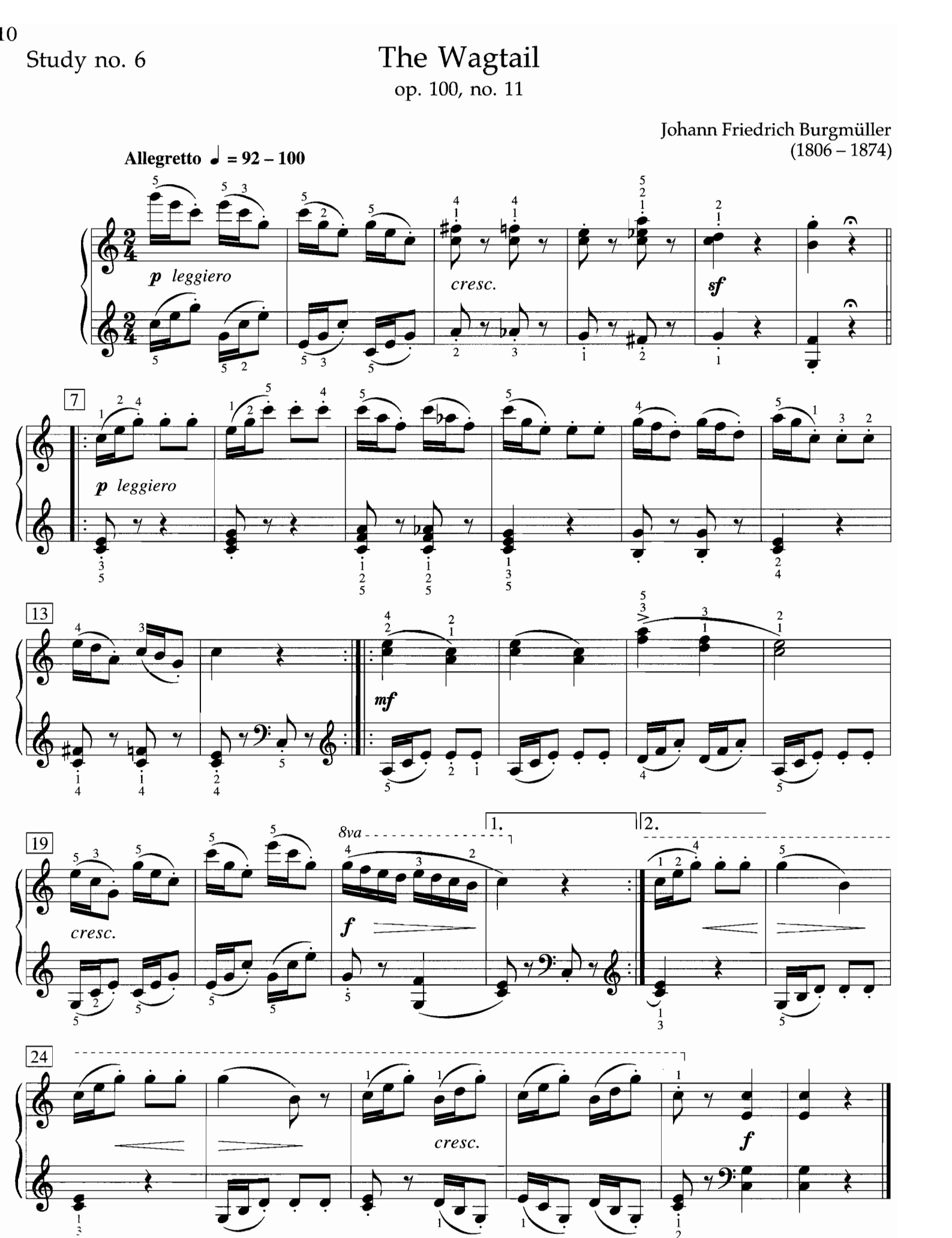

2.
25
f
mf
31
p
f
40
risoluto
fp
m.d.
p
46
cresc.
NOT SLOWER
8va
51
f
sf
p

Study no. 6

The Wagtail

op. 100, no. 11

Johann Friedrich Burgmüller
(1806 – 1874)

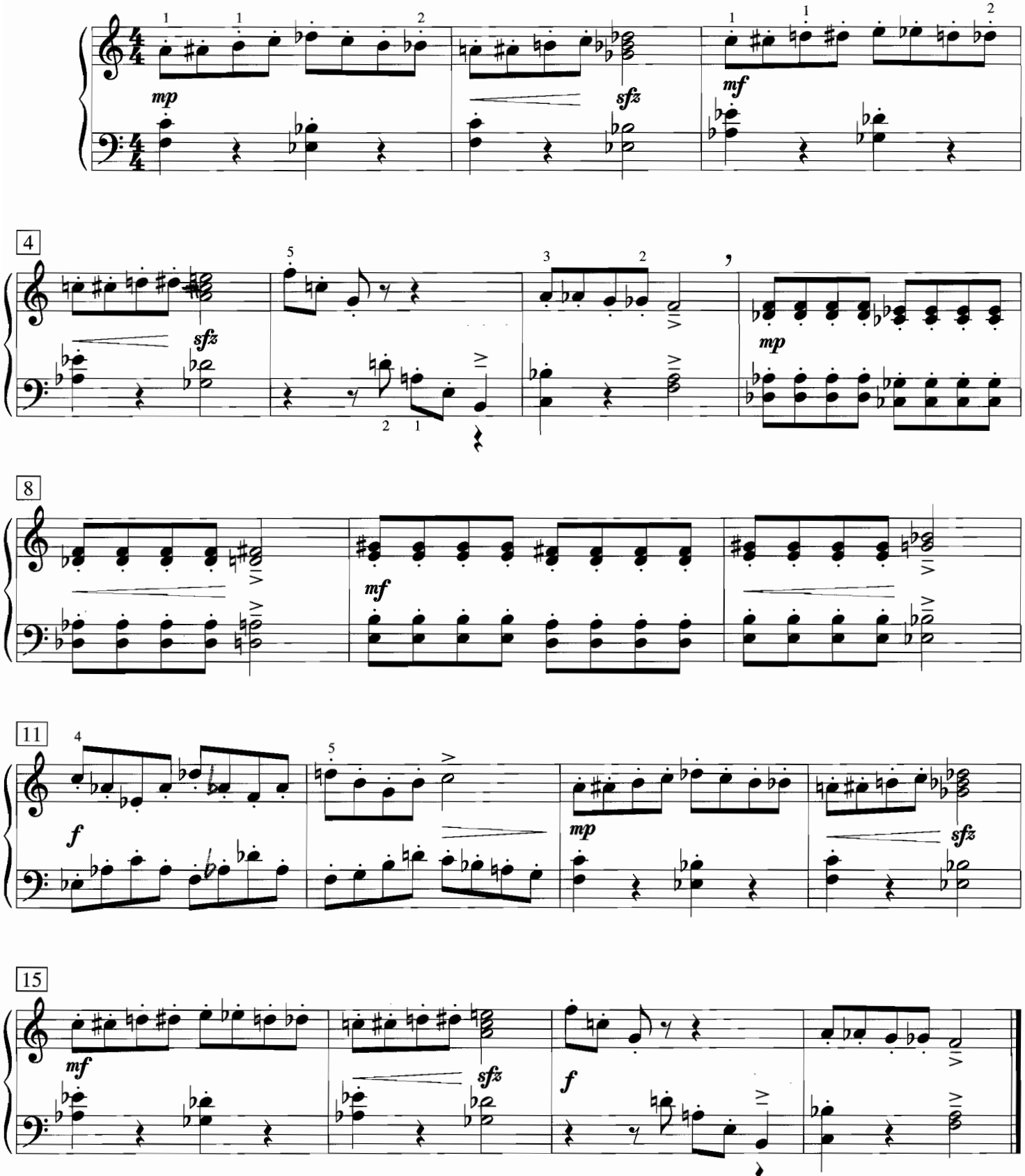


Study no. 7

Adults

Judith Snowdon
(1953 –)

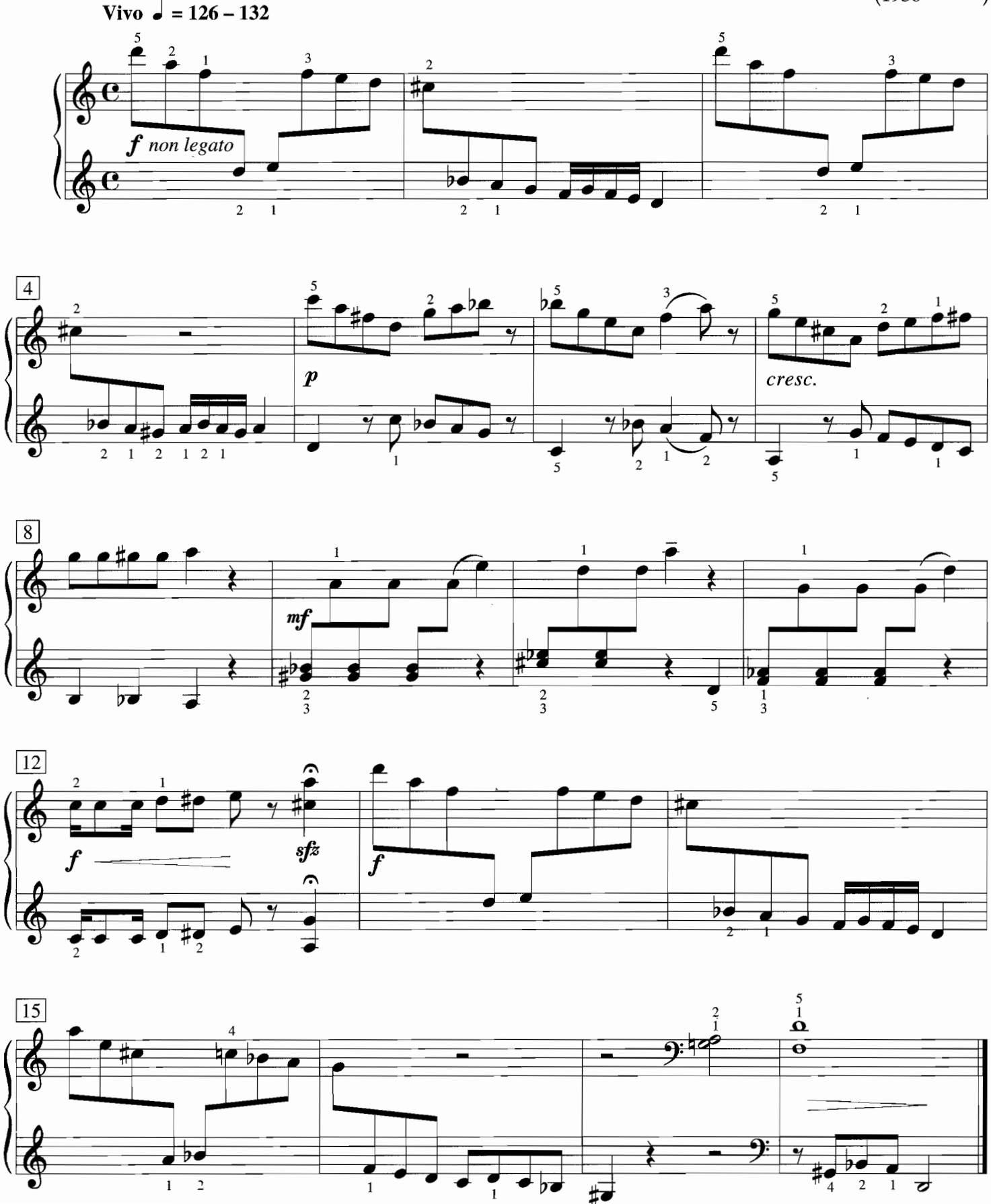
With energy ♩ = 120 – 132



Study no. 8

You're Joking!

Clifford Crawley
(1930 –)

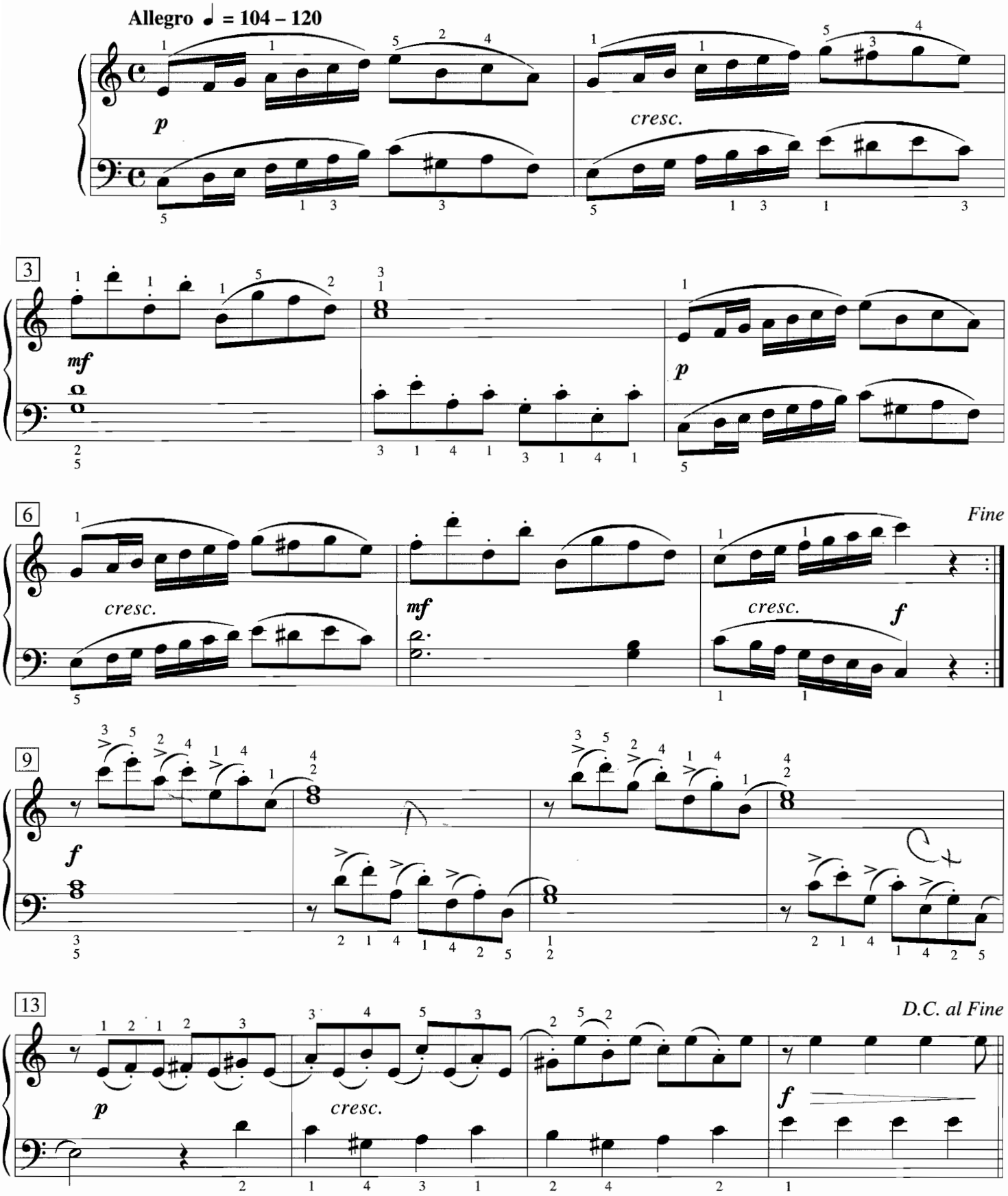


Study no. 9

Progress

op. 100, no. 6

Johann Friedrich Burgmüller
(1806 – 1874)



Study no. 10

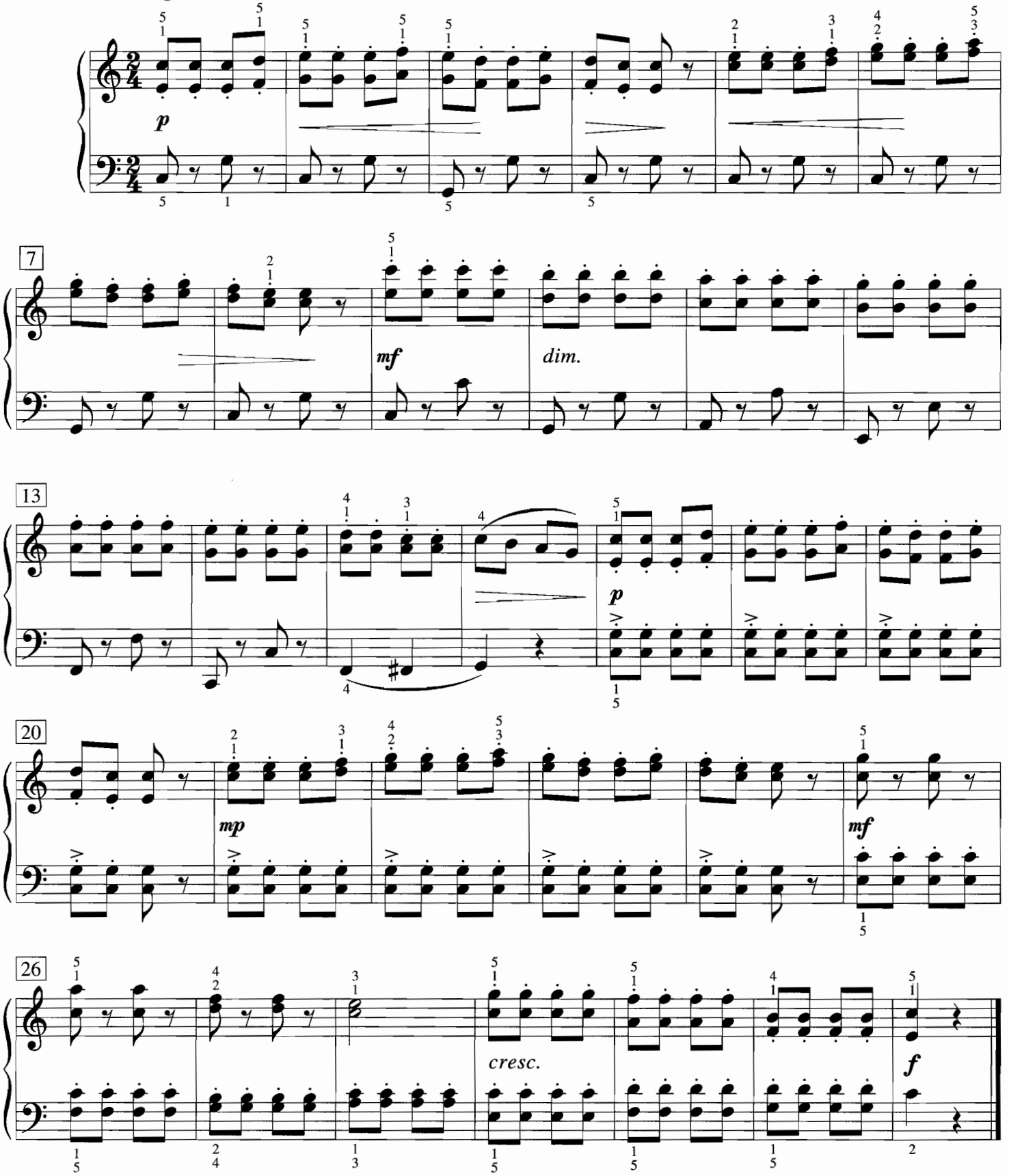
Study in C Major

op. 176, no. 24

double note stac.

Jean-Baptiste Duvernoy
(1802 – 1880)

Allegretto ♩ = 104 – 112

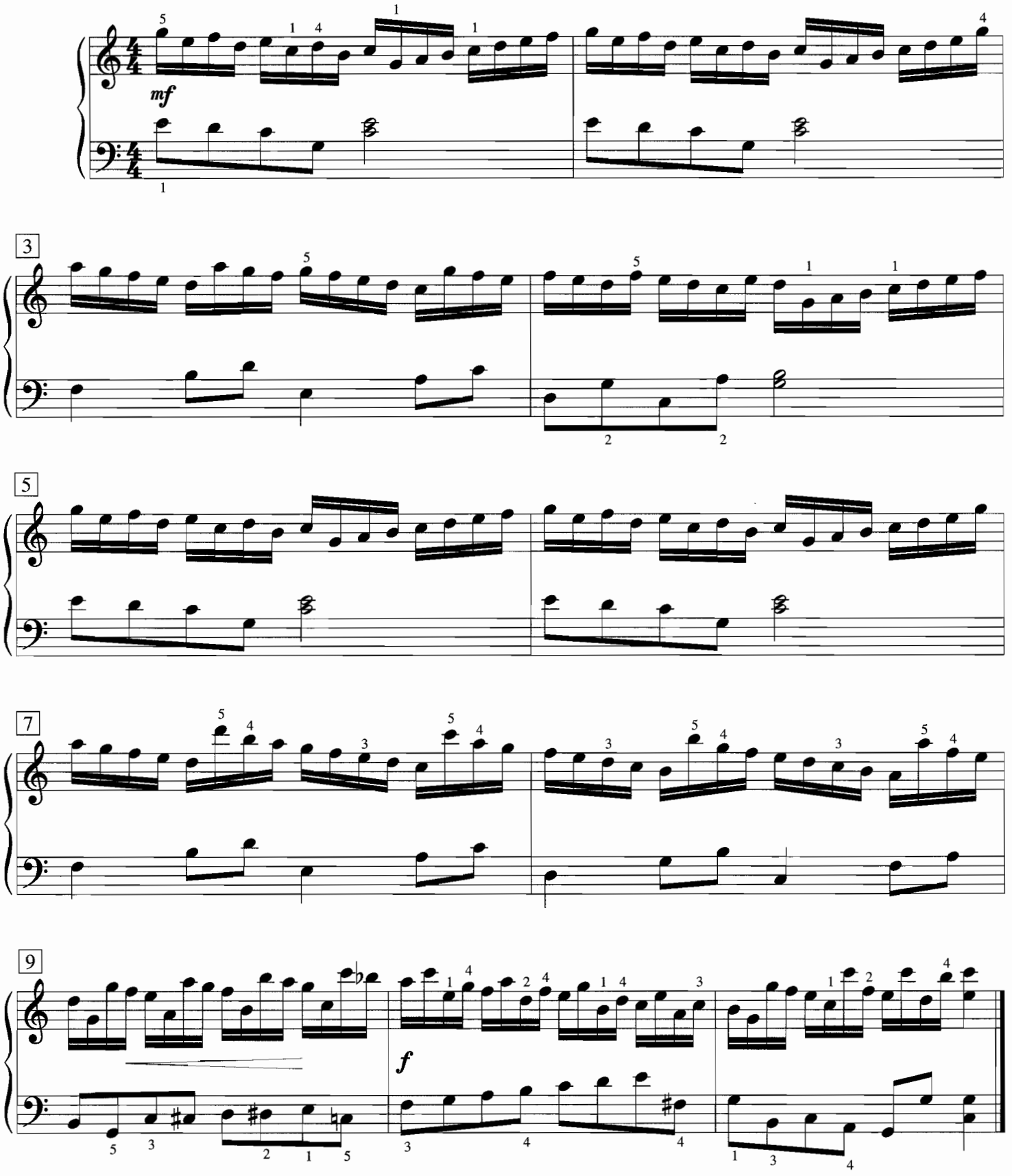


Study no. 11

Skating

Alexandre Tansman
(1897 – 1986)

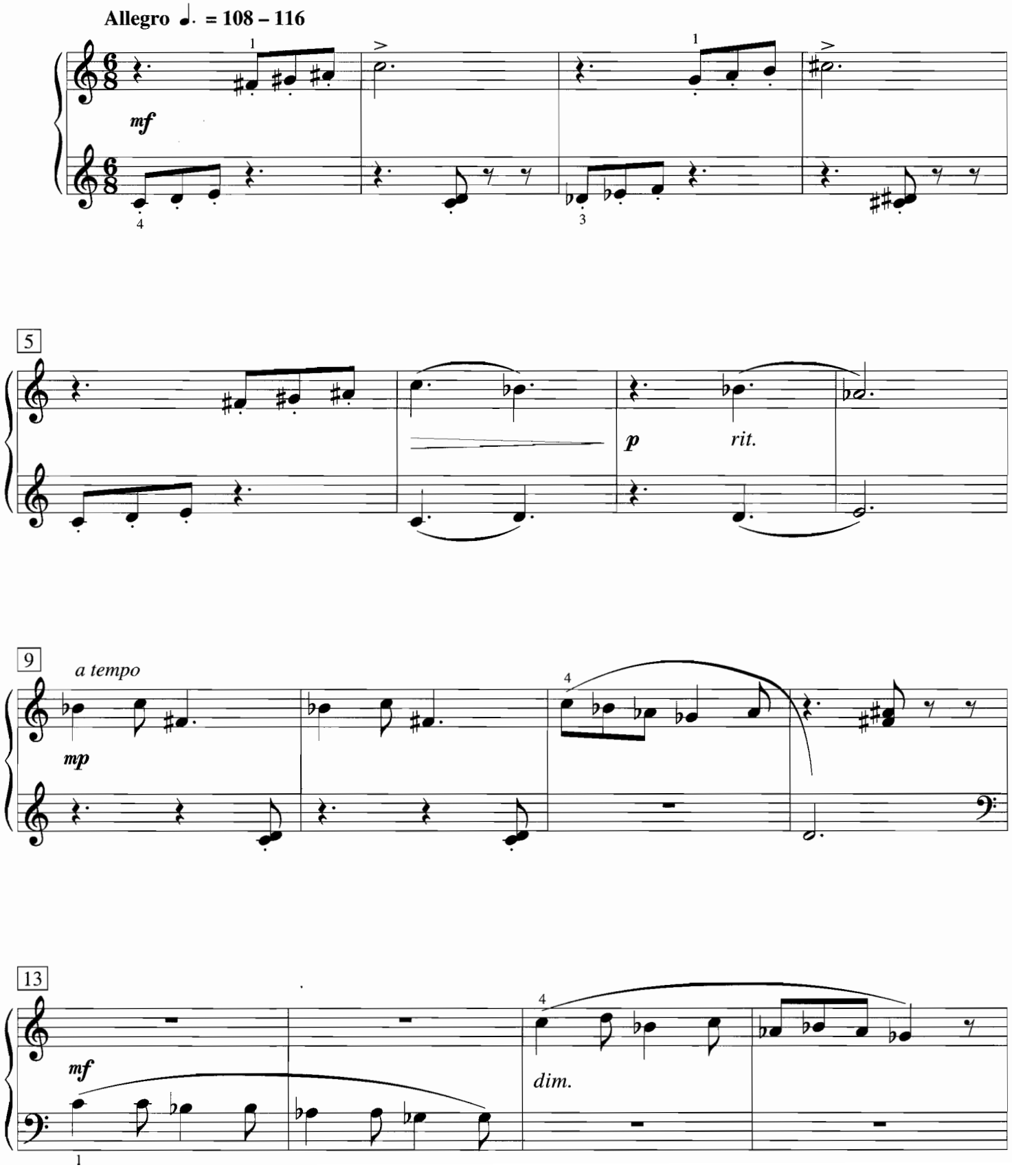
Rather quickly ♩ = 72 – 80

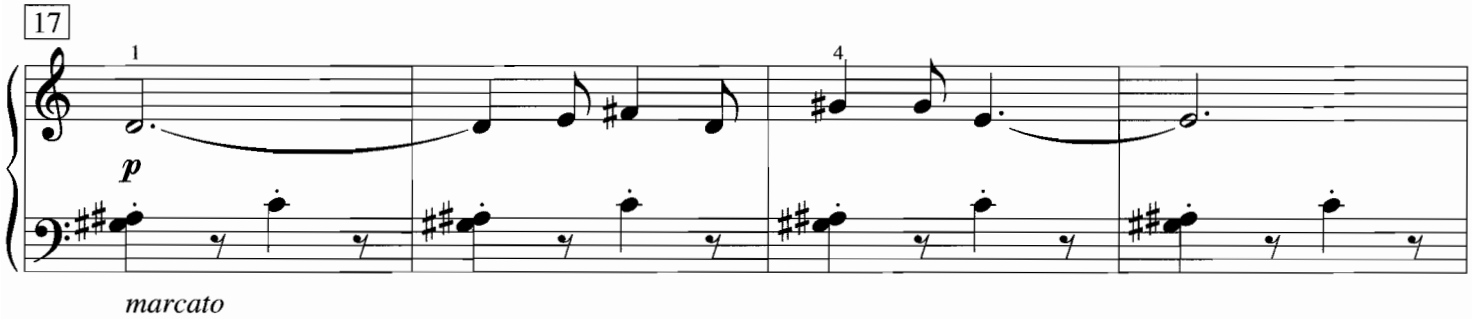


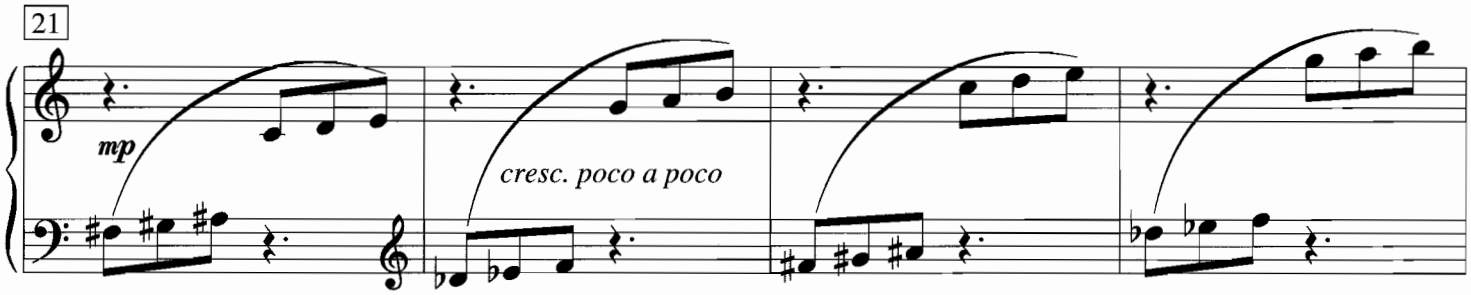
Study no. 12

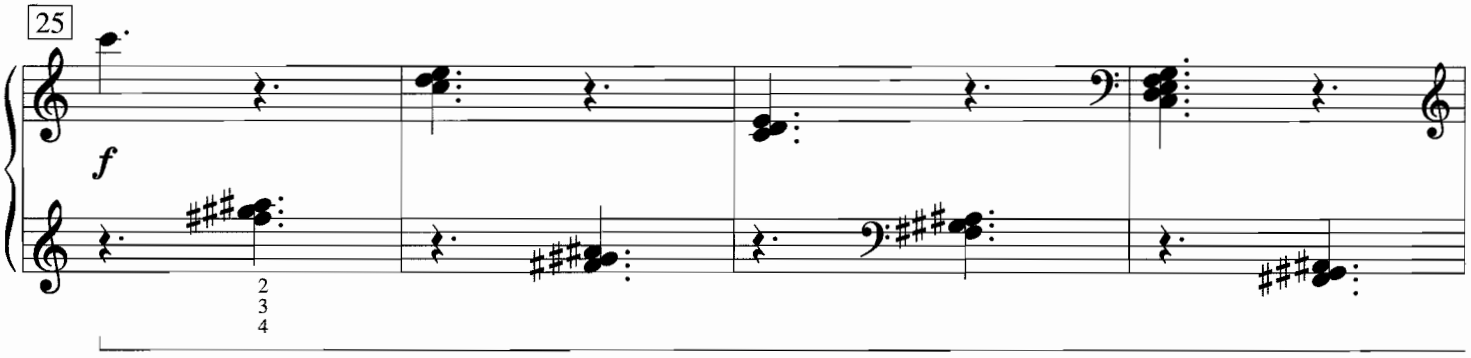
Sailing Along

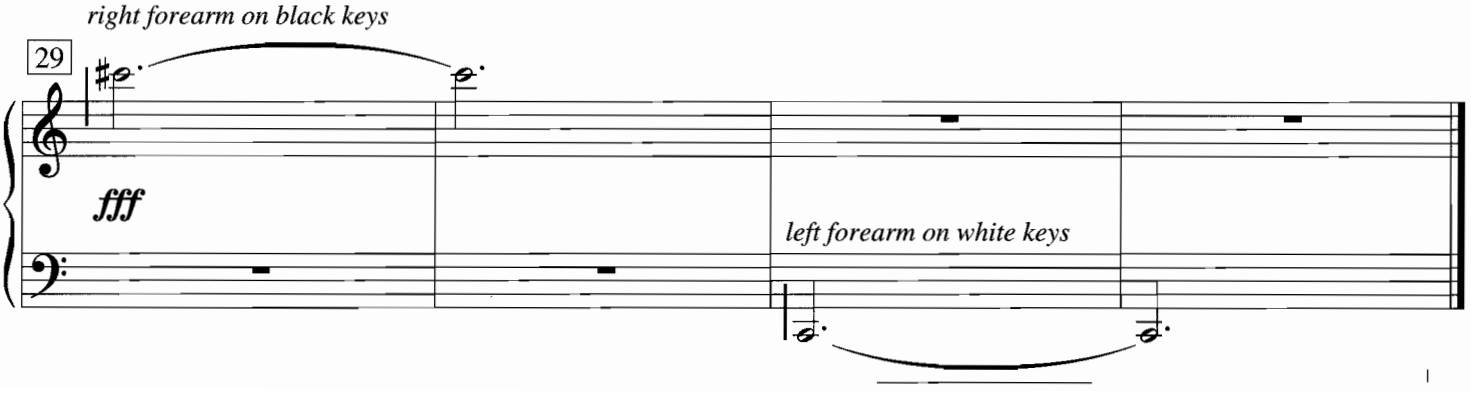
David Karp
(1940 –)




17
1
4
p
marcato


21
mp
cresc. poco a poco


25
f
2
3
4

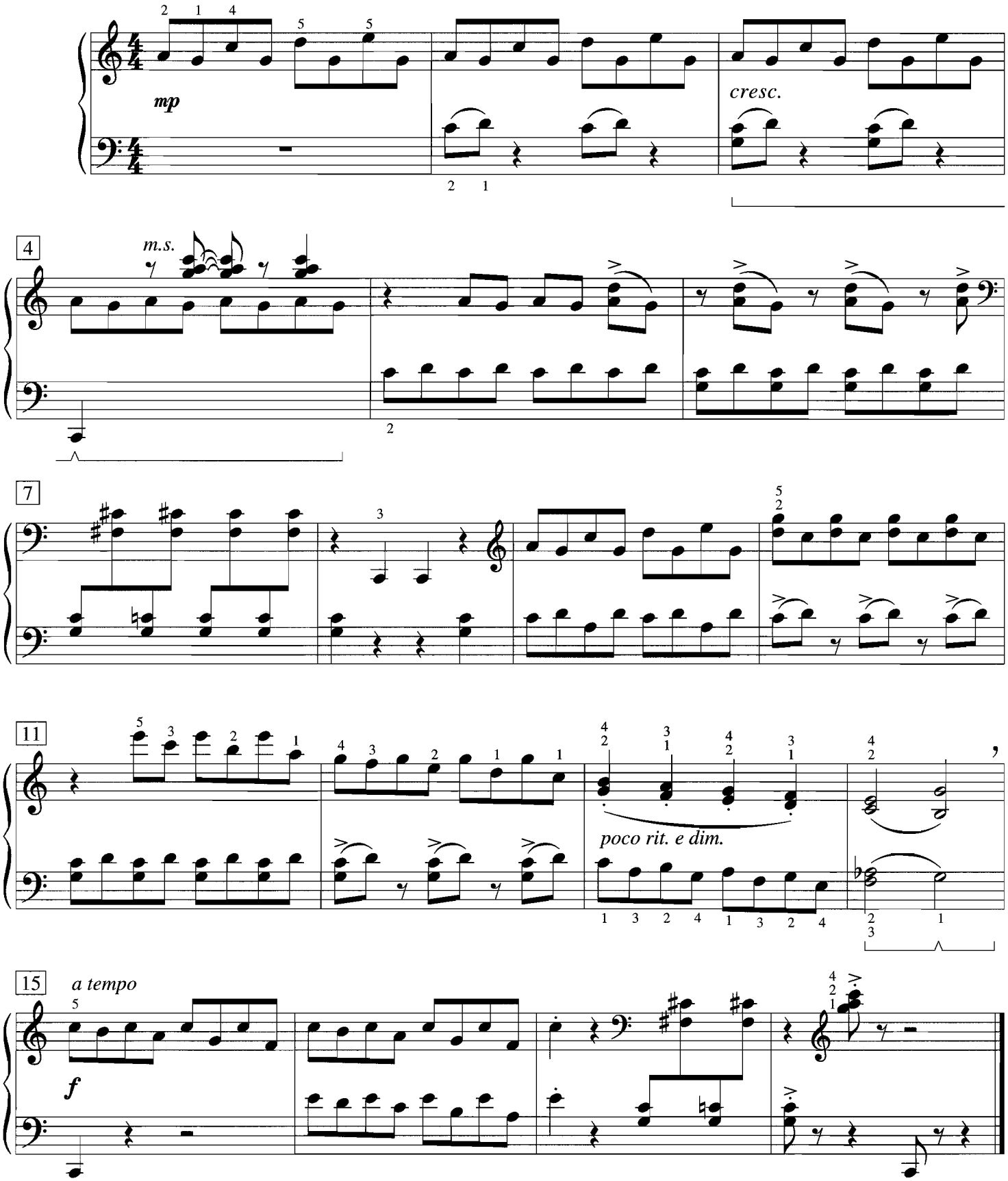

right forearm on black keys
29
fff
left forearm on white keys

Study no. 13

Scherzo

Lorna Paterson
(1953 –)

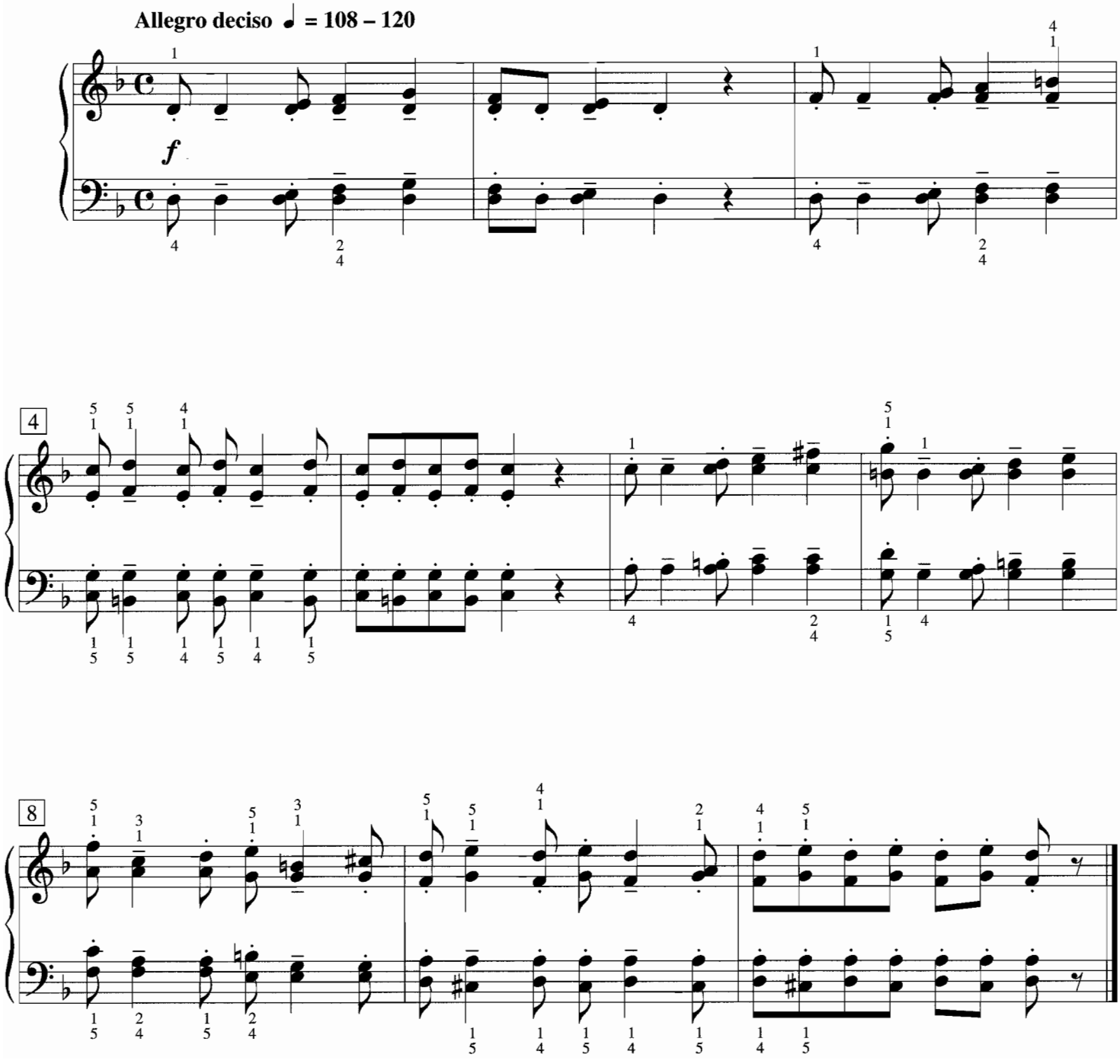
Allegro con brio ♩ = 132 – 152



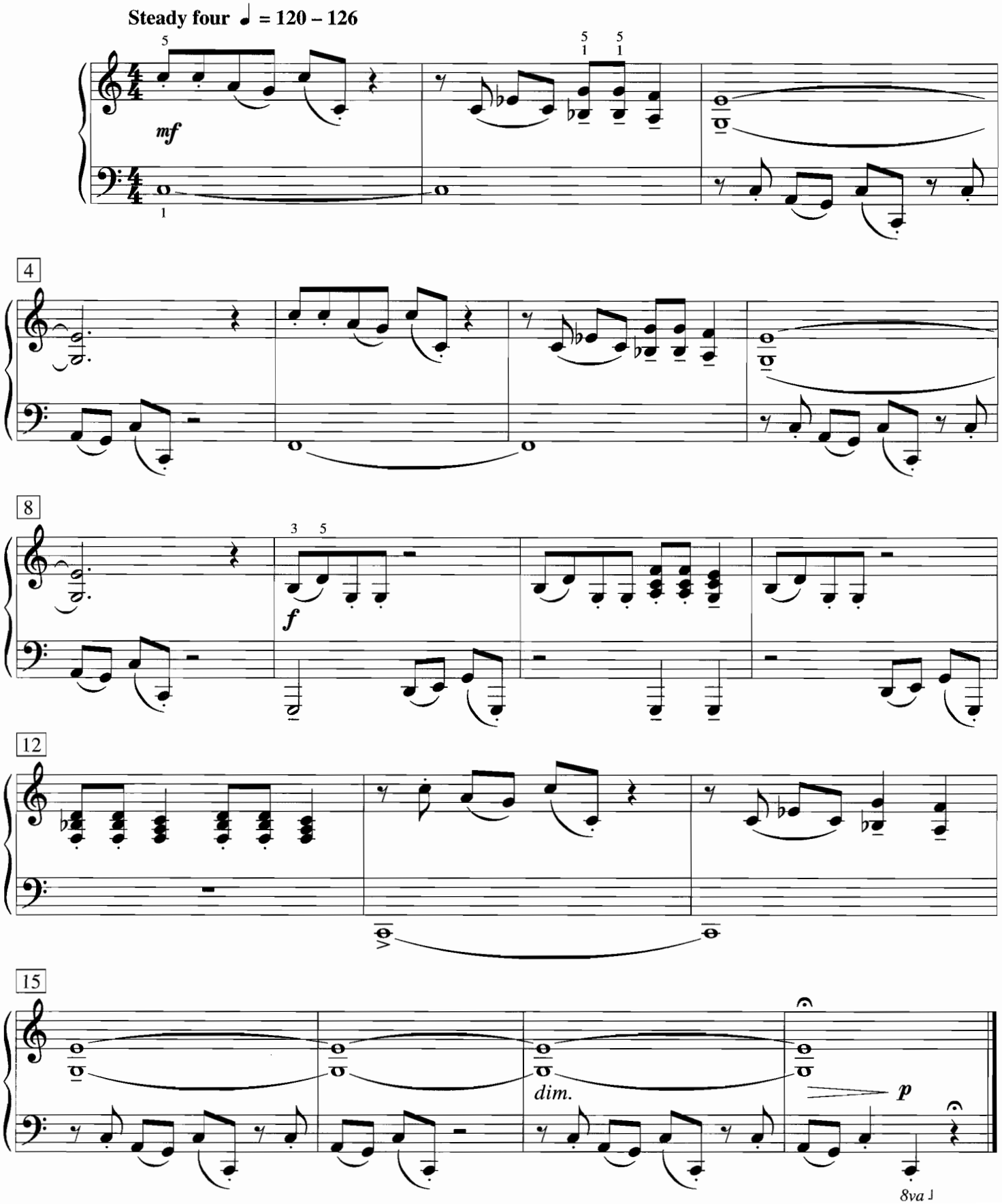
Study no. 14

Syncopated Dance

Béla Bartók
(1881 – 1945)



Study no. 15

Blues No. 1

Christopher Norton
(1953 –)